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Mark Scheme (Results)

Summer 2013

GCE Music Technology (6MT02)
Paper 01 Listening and Analysing

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General Marking Guidance

- This mark scheme provides a list of acceptable answers for this paper. Candidates will receive credit for all correct responses but will be penalised if they give more than one answer where only one is required (e.g. putting an additional cross in a set of boxes). If a candidate produces more written answers than the required number (two instead of one, three instead of two etc), only the first answers will be accepted. Free responses are marked for the effective communication of the correct answer rather than for quality of language but it is possible that, on some occasions, the quality of English or poor presentation can impede communication and lose candidate marks. It is sometimes possible for a candidate to produce a written response that does not feature in the mark scheme but which is nevertheless correct. If this were to occur, an examiner would, of course, give full credit to that answer.
- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A

Question Number	Question	Mark
1(a)	In which year was this track recorded?	**1**
	Acceptable Answers	
	B 1986	

Question Number	Question	Mark
1(b)	What effect has been applied to the snare drum?	**1**
	Acceptable Answers	
	A Gated reverb	

Question Number	Question	Mark
1(c)	How has the stereo field been used at the start of the track? (0'47" – 0'52")	**2**
	Acceptable Answers	
	Any two of: • **1st phrase (slightly) left** • **2nd phrase (slightly) right** • **reverb / delay (1) used to spread the signal to the opposite side (1)** • **3rd phrase (slightly) left**	

Question Number	Question	Mark
1(d)	Listen to the bass guitar in the intro (0'54" to 1'10"). Which of the following statements describing the rhythm is true?	**1**
	Acceptable Answers	
	A. The bass is playing repeated quavers	

Question Number	Question	Mark
1(e)	Which range of frequencies has been cut from the guitar solo between 2'52" and 3'07"?	**1**
	Acceptable Answers	
	low / low mid / bass / any reference to an appropriate frequency range cut. (If a range is given, find the mid point and accept any mid point between 20 and 500 Hz.)	

Question Number	Question	Mark
1(f)	Fill in the **four** missing pitches from the vocal line between 1'24" and 1'31".	**4**
	Acceptable Answers	

Question Number	Question	Mark
2(a)	What is the tempo of this recording expressed as beats per minute?	**1**
	Acceptable Answers	
	136 bpm (126-146 bpm)	

Question Number	Question	Mark
2(b)	How would the style of this music best be described?	**1**
	Acceptable Answers	
	B. New Wave	

Question Number	Question	Mark
2(c)	Describe the use of filtering on the synthesiser between 0'21" and 0'36".	**2**
	Acceptable Answers	
	Any two of: • **High resonance** • **Low pass filter / LPF** • **Envelope / moving / variable** • **Short / fast / instant attack** • **Long decay / release** • **Decaying to low sustain**	

Question Number	Question	Mark
2(d)	Apart from the synthesiser, what other keyboard instrument can be heard in this recording?	**1**
	Acceptable Answers	
	Organ	

Question Number	Question	Mark
2(e)	Which of these effects has been applied to the bass guitar?	**1**
	Acceptable Answers	
	A Chorus	

Question Number	Question	Mark
2(f)	Name **two** methods of recording a bass guitar.	**2**
	Acceptable Answers	
	• **DI (Direct input/injection)**	

	• **close mic (accept description including mic and amp/cab/speaker)**	
Question Number	Question	Mark
2(g)	Describe two ways in which the drum pattern changes between 1'18" and 1'22". Acceptable Answers **Any two of:** • **goes into half time** • **snare emphasis moves from 2 and 4 to 3** • **less high hats / cymbals / goes from quaver to crotchets** • **more syncopation** • **ghost snare / ruff / roll / flam**	**2**

Question Number	**Question**	Mark
3(a)	Name the instrument which is heard in the intro. **Acceptable Answers** **Harp** **Aeolean harp** **Celtic harp** **Sampled harp** **Clàrsach**	**1**

Question Number	Question	Mark
3(b)	How has the stuttering effect in the lead vocal at 0'23" been achieved?	**2**
	Acceptable Answers	
	Any two of: • **cut / short section / start of word** • **retriggering / repeating / copying / pasting / looping** • **sample / audio file**	

Question Number	Question	Mark
3(c)	The chorus contains harmony vocals sung by the same singer. What recording technique has been used to achieve this?	**1**
	Acceptable Answers	
	Overdubbing / harmoniser / multitracking	

Question Number	Question	Mark
3(d)	Complete the table below to name the chords used in the first four bars of the chorus (0'54" to 1'02")	**3**
	Acceptable Answers	

Stop callin' stop callin'	**F minor**
I don't want to think anymore	**A flat (major / maj)** **A*b* (major / maj)** **G sharp (major / maj)** **G# (major / maj)**
I left my head and my	**B flat (major / maj)** **B*b* (major / maj)** **A sharp (major / maj)** **A# (major / maj)**
Heart on the dance floor	**F minor** **F min** **F^{-}**

Question Number	Question	Mark
3(e)	What is the tonality of this music?	**1**
	Acceptable Answers	
	C Modal	

Question Number	Question	Mark
3(f)(i)	Compression has been used in this track. Fill in the missing words in the sentences below.	**1**
	Acceptable Answers	
	When a signal's amplitude exceeds the **threshold**, the compressor reduces the level.	

Question Number	Question	Mark
3(f)(ii)	Compression has been used in this track. Fill in the missing words in the sentences below.	**1**
	Acceptable Answers	
	A high ratio setting significantly reduces the **dynamic / volume** range.	

Question Number	Question	Mark
4(a)	Complete the table below to describe what the instruments are playing at the time references shown. An example has been given for you. Acceptable Answers	**3**

Section	Instrument	Description
Intro 1 (0'07" – 0'13")	**Piano**	**Fast, descending pentatonic scale**
Intro 2 (0'13" – 0'24")	**Guitar and bass**	**In octaves / <u>rhythmic</u> unison / same melody / riffing / blues scale / blue notes**
Verse 1 (0'24" – 0'39")	**Drums**	**Fills / rolls / syncopated / heavy use of cymbals**
Chorus (0'56" – 1'25")	**Piano**	**Any one of:** • **bluesy / licks / fills / vamping / comping / improvisation** • **playing an 8th note / quaver rhythm** • **7ths**

Question Number	Question	Mark
4(b)	Describe the panning of the vocal tracks on 'Lay down, stay down' at 1'06".	**2**
	Acceptable Answers	
	• **Lead vocal remains centre** • **Backing vocals (accept harmonies) spread L & R** **Do not accept description of moving panning**	

Question Number	Question	Mark
4(c)	Complete the table below to describe how you would close-mic a snare drum.	**3**
	Acceptable Answers	

Polar pattern of chosen microphone
Any cardioid / uni-directional (accept diagram) **(1)**
Positioning of microphone
Any two of: • **Up to 6 inches (15 cm) from the skin** • **Pointing towards the head / skin** • **Near the rim** • **Out of the way of drumsticks** • **Double micing (top and bottom)** • **Positioned to reject spill** **Diagrams should only be considered when annotated** **(2)**

Question Number	Question	Mark
4(d)	Name **two** performance techniques used by the guitarist in the solo between 2'32" and 3'23".	**2**
	Acceptable Answers	
	Any two of: • **(string) bends** • **vibrato** • **hammer-ons** • **pull-offs** • **shredding / picking / plectrum / plucking** • **palm muting**	

Section B

Question Number	Question	Mark
5(a)	What is the interval between the root notes of the two guitar chords heard from 0'09" to 0'15"?	**1**
	Acceptable Answers	
	A 2nd	

Question Number	Question	Mark
5(b)	How does the groove change at 0'36" (after verse 1)?	**1**
	Acceptable Answers	
	(Goes from straight to) swung / shuffle /compound time / $\frac{12}{8}$ / $\frac{6}{8}$	

Question Number	Question	Mark
5(c)	The rhythmic performances on this track are loose. How could this be avoided using modern technology?	**1**
	Acceptable Answers	
	Digital editing / (Audio) quantise / flex time / beat-mapping / beat-matching / audio warp / time wrap / beat detective / elastic audio	

Question Number	Question	Mark
5(d)	There are some problems with the recording of the lead vocal. Complete the table below, describing how these problems could be avoided **using the technology of the period.**	**2**
	Acceptable Answers	

Problem	Solution
Plosives	**Pop shield / move singer further from mic** **(1)**
Distortion	**Allow more headroom / turn down volume / reduce gain / move singer further from mic / ride the faders / use compressor or limiter** **(1)**

Question Number	Question	Mark
5(e)	Choosing from the words below, complete the sentences. **analogue digital feedback** **master reverb volume**	**2**
	Acceptable Answers	
	(i) In this recording, echo was produced using **analogue** tape. (ii) The **feedback** was turned up to create multiple repeats.	

Question Number	Question	Mark
5(f)	What is a typical delay time for slapback echo?	**1**
	Acceptable Answers	
	B 100ms	

Question Number	Question	Mark
5(g)	Name two of the musical styles that were combined to create Rock and Roll.	**2**
	Acceptable Answers	
	Any two of: • **(Rhythm and) Blues** • **Country (and Western)** • **Gospel** • **Jazz**	

Question Number	Question	Mark
5(h)	Outline the musical styles of **two** of the following artists and their place in Rock and Roll. Support your answer with reference to a specific track.	**10**
	Acceptable Answers	
	Bill Haley and his Comets • Initially a country artist • One of the earliest white bands to popularise rock and roll / brought rock and roll into the mainstream / released the first Rock and Roll song to chart • Most successful between 1954-56 • 9 top twenty singles • Moved towards rockabilly • 'Rock Around the Clock' was not entirely successful in its first release • 'Rock Around the Clock' was re-released when it featured in the film *Blackboard Jungle* and became a major hit • 'Shake Rattle and Roll' became the first <u>international</u> Rock and Roll hit single • The band's music sanitised its raw R 'n' B roots • Haley appeared in some of the earliest Rock and Roll films • The band eventually went out of favour due to younger acts coming onto the market • But versions of the band continue to perform and record to the present day **(5)** ***Buddy Holly*** • Influenced by bluegrass • Rockabilly • Sun Records • Breakthrough single 'That'll Be The Day' was a number one hit • Played to both black and white audiences • One of the first rock and rollers to write and produce his own songs • Became more innovative in terms of structure / studio techniques • Arrangements used strings, harp, flute and celeste, etc. • Career very short / died young • His use of harmony became more complex • Played with both black and white musicians • His distinctive vocal style was much copied • Highly prolific in the studio, which meant that 'new' material continued to be released after his death **(5)**	

	Elvis Presley • Started as a Country artist • Cultural icon / sex symbol / known as 'The King'/ known as 'Elvis the Pelvis' / TV censorship / first rock and roll superstar • First release 'That's All Right' / first number one was 'Heartbreak Hotel' • Rockabilly style • White singer who many thought sounded black • Recorded by Sam Phillips and popularised by Dewey Phillips • Sun Records • After the army, he began to record more ballads • Went back to his Gospel music roots • 1968 comeback special saw a return to popularity • Many posthumous releases and remixes • Hugely influential both musically **and** in terms of performance style • Focused on films in the 1960's • Music and performances became formulaic with a distinct drop in quality/originality • Inspired many 'tribute' acts **(5)** **NB. Allow up to four marks for style/contribution and an additional mark for naming of track(s).** **Credit the following for all three artists (max 2 marks per artist):** • **12 bar blues** • **simple harmonies / chords I, IV, V** • **slapback echo** • **call and response** • **shuffle / swung rhythm** • **walking bass**	

Question Number	Question	Mark
6(a)	Which of the following best represents the repeated rhythm of the kick drum between 0'16" and 0'26"?	**1**
	Acceptable Answers	
	A	

Question Number	Question	Mark
6(b)	What term best describes the synths heard in the intro?	**1**
	Acceptable Answers	
	A Analogue	

Question Number	Question	Mark
6(c)	There are slides in the notes in the bass line between 0'27" and 0'33". How is this achieved?	**1**
	Acceptable Answers	
	Any 1 of: **Pitch bend / pitch wheel / glide / portamento / modulation**	

Question Number	Question	Mark
6(d)	The two higher synth lines from 0'07" to 0'16" have been spread across the stereo field. Describe two ways in which this may have been achieved.	**2**
	Acceptable Answers	
	Any two of: • Auto-panning • Stereo delay • Ping pong (delay)	

Question Number	Question	Mark
6(e)	Early Hip Hop used the distinctive sounds of a particular drum machine. What is the name of that machine?	**1**
	Acceptable Answers	
	D TR-808	

Question Number	Question	Mark
6(f)	Apart from using drum machines, how were rhythm tracks typically constructed in early Hip Hop?	**1**
	Acceptable Answers	
	Scratching / sampling / looping / live musician / beat boxing / previous recordings	

Question Number	Question	Mark
6(g)	A brass section features on this recording. Complete the sentences below which refer to recording a brass section.	**6**
	Acceptable Answers	

(i) Brass sections can be hard to record because of their high SPL. SPL stands for

Sound Pressure Level

(1)

(ii) Another common switch found on mics is a rumble filter or HPF. HPF stands for.....

It removes ..... frequencies.

high pass filter

low / bass

less than 80-150Hz

(2)

(iii) If you use a condenser mic, you should switch on the

- **pad (switch)**
- **-10(dB) (switch)**
- **-15 (dB) (switch)**
- **-20(dB) (switch)**
- **-30(dB) (switch)**

to make it less sensitive.

(1)

(iv) To reduce spill onto the other tracks, you could use either ..... or .....

Any two of the following:

		• **separate booth** • **acoustic screens** • **overdubbing** • **directional mics** • **headphones** • **close micing** • **gating** **(2)**	

Question Number	Question	Mark
6(h)	What word best describes the rhythm of the triangle part from 1'17" to 1'31?	**1**
	Acceptable Answers	
	D Syncopated	

Question Number	Question		Mark
6(i)	Outline the development of rap and hip hop music through the 80's, supporting your answer with reference to important artists and styles, explaining their significance.		**6**
	Acceptable Answers		
	Old school	Continued through early 1980s. Mostly based in New York. Use of 808. Afrika Bambaataa. Sugarhill Gang. Fairly simple rhymes and rhythms. Homemade feel.	
	New school	Started circa 1983-84. Predominantly New York. Reliant on drum machines. Links to B-boys/breaking. Rock influence. Starts to break into mainstream. Run DMC. LL Cool J. Beastie Boys.	
	Golden Age	Generally accepted as late 80s and early 90s but sources differ. Innovative. Mainstream success/gained white audience. Jazz samples.	

	Public Enemy. A Tribe Called Quest. Beastie Boys. Boogie Down Productions. LL Cool J. De La Soul.
Gangsta Rap/ West Coast	Started mid-1980s. Lyrics reflect violent /materialistic lifestyle /censorship/ controversy/rebellion / gang rivalry/East-West coast rivalry. More laid back groove. NWA. Ice T. Boogie Down Productions.

- Samples (mid- to late-80s)
- Turntablism / scratching / use of crossfaders / DJs / MCs / decks
- Political / Afrocentric lyrics
- Boasting / 'belligerent' lyrics
- New School lyrics 'more socially acceptable'
- Drum machines
- Disco/soul/funk influences
- Gang vocal / shared vocal

NB Only award mark for points if the reference is supported or the significance explained.

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